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*The Screen: 'S*P*Y*S'*

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**Sutherland and Gould
Attempt C.I.A. Spoof**

By NORA SAYRE

From time to time, it's necessary to tug a forelock over the question of good actors in terrible movies. Did a project that sounded promising in advance degenerate during the actual filming? Or were the actors and their agents temporarily blinded to the idiocies of the script? Or (forlorn thought) did the stars contribute some of the bilge that floods the narrative? The only mystery contained in "S*P*Y*S"—a feeble attempt to spoof the Central Intelligence Agency is why Donald Sutherland and Elliott Gould ever chose to be in it. The movie opened yesterday at the UA-Columbia 1 and Guild theaters.

Bereft of the humor that they've brought to other roles, Mr. Sutherland and Mr. Gould lumber about as a pair of incompetent spies whom both the Americans and the Russians wish to kill. Here, the familiar theme of male bonding has been translated into male bun-

The Cast

S*P*Y*S, directed by Irvin Kershner; written by Malcolm Marmorstein, Lawrence J. Cohen and Fred Freeman; director of photography, Gerry Eisner; editor, Keith Palmer; music, Jerry Goldsmith; produced by Mr. Winkler and Robert Chartoff; released by 20th Century-Fox Film Corporation. At neighborhood theaters. Running time: 37 minutes. (This film is classified PG).

Gould	Elliott Gould
Brufand	Donald Sutherland
Sybil	Zouzou
Martinson	Jess Ackland
Libert	Kenneth Griffith

gling—the movie's built on the conviction that clumsy means hilarious. The action mainly calls for lines like "We gotta get outta here." Desperation oozes all over the screen. Whenever the plot thins, the actors grapple with each other. After a search through a dog's excrement for some microfilm, there's a series of dreary chases, plus a batch of bombs that do or don't explode.

Of course this movie kindles memories of "M*A*S*H," along with an even greater appreciation of Ring Lardner Jr.'s script and Robert Altman's direction. In "S*P*Y*S," Irvin Kershner, who made good movies like "The Luck of Ginger Coffey" and "Loving," may have suffered a blackout on his own perceptions.